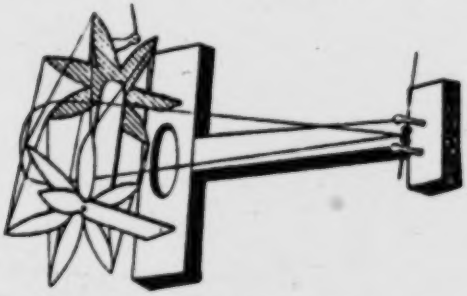
3t Mukherjea O. Y-4, 5 (ca. 1933-1939) 1962
AW42 Santal AW42

283 if at all, that spinning is a lost art with them. When one examines such a "charkha," which is the Santal name as well, one finds that it is the



Santal spinning-wheel

universal machine in Indian cottages, except that in the middle of the plank on which the wheels rest, there is a stone placed, called "charkhabaha" in Mayurbhanj. (See illustration).

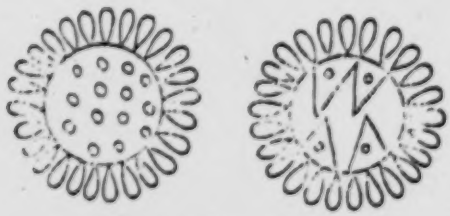
A second contrivance for spinning thread, called "dhera," was shown to us and it seemed to be the Santal edition of the *takli*. They have their "charkhi," a ginning implement, common enough in all parts of India, and a bamboo-needle called "chuchi" used for stitching thatching-straw when building a cottage. (See illustration). Santals make their ropes of "sabai" grass fibres, called "bachkom," (*Pollinia eriopoda*, Hance) after soaking them into water. Hemp is also used for the purpose.

Bamboo needle (chuchi)

3t Mukherjea O. Y-4, 5 (ca. 1933-1939) 1962
AW42 Santal AW42
MAYURBHANJ

floral embroidery on the skin. This presumably refers to the Santal Supreme Deity, *Siñ Boṅga* (Sun-God). 304 881 [976]

These marks are usually applied to Santal girls between their tenth and eleventh year before their marriage ; cases of post-marriage tattooing also were mentioned by some. Custom requires that the ceremony of tattooing should be performed outside the house by a woman of the *Siklidar* tribe. Such a professional woman is called *K'hndni* (she who punctures) in Mayurbhanj. She uses a three-pronged iron weapon to pierce the flesh and imprint the designs, and applies the juice of myrobalan as the dyeing stuff. Finally, the portion thus marked and dyed is washed with turmeric-paste diluted in water. [413] [386]



[531]

Tattoo marks on women.

In answer to our questions as to why they wear such marks, several women said, "These are our marks to be shown before *Bhògban* (God). What else will remain hereafter ?, (excepting these marks)". Nabin Mañjhi, an old Santal Headman explained